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AUTHOR Jobe, Holly; And Others
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ABSTRACT

The rationale for and techniques of producing a slide/tape program are covered in this brief guide. Successful slide programs follow four phases: planning and research, scripting, production, and presentation. Helpful hints for proceeding through these steps are provided and an evaluative checklist for slide/tape presentations is attached. (RAO)

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PLANNING AND PRODUCING

SLIDE/TAPE SHOWS

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. PRODUCING A SLIDE SHOW

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II. SCRIPTING
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BY HOLLY JOBE
GLENN CANNON
RON MILLER

WHY SLIDE PRESENTATIONS:

Slide/tape presentations are becoming more and more widely used in educational settings. Some of the reasons for this wide spread are:

- appeal to more than one sense in the learning process
- both a visual and audio experience
- gives group a common experience
- can be used independently by students
- can be used in a large group setting without the expert who developed the materials
- can be used as a variation of learning modes
- incorporates easily accessible materials (i.e., teachers, community)
- it is an easily accessible mode
- visuals can be in full natural color
- the teacher can narrate the tape
- pertinent sound effects can be included easily
- narration can be varied for the same visuals depending on age level
- can be easily revised
- can be easily distributed
- there is a wide availability of inexpensive equipment
- uses relatively unsophisticated technology

1. The uses of a slide tape presentation are limitless including:
   - simulations
   - testing
   - motivational activities
   - subject content
   - culmination activities

PRODUCING A SLIDE SHOW

Producing a Slide/Tape program involves a lot of work. When working by oneself, it may not be necessary to do each of the outlined steps formally; however, they will be carried out either mentally or in some abbreviated form.

Any successful slide program is the result of four phases: Planning and Research, Scripting, Production and Presentation. While they aren't an instant prescription for success, carried out creatively and imaginatively they can be a guide to an effective program.

PHASE I -- PLANNING AND RESEARCH

There is often a tendency to skip over much of the planning and organizational part of producing a slide program and go onto the production phase. However, this is probably the most important of the steps, because it insures that the show makes its points and is more than a pile of beautifully exposed slides.

In addition, planning properly done will make writing and producing the show easier and quicker.

1. DEFINE NEED AND ANALYZE THE AUDIENCE

   A. What is the topic?

   B. Who is the audience?

      1. What are the audience characteristics--age sex, religion, social status, political affiliation, education, occupation, etc.

      2. How much do they know of the subject?

      3. What are their beliefs and prejudices?

      4. How much can they absorb at one time?

      5. Why is your audience present?

2. ESTABLISH GOAL AND OBJECTIVES

   Determine exactly what it is that the program is to accomplish, what outcomes are desired, what changes in attitude or active response are sought. Then be sure everything put into the program aids in the accomplishment of the goals and weed out anything that does not. Unnecessary material will only confuse the audience.

3. TREATMENT AND STORY OUTLINE

A. The treatment is the approach used to convey the message. It is a carrier, not content. Examples of types of treatment include:

- demonstration
- documentary
- narrative
- dialogue
- humurous
- etc.

The treatment might also include ideas for sound effects, musical backgrounds, shots or special effects; in short, anything contributing to carrying the message.

Included with the treatment should be a rough story outline explaining the content and its sequencing. At this point, sequencing is based upon the dictates of the subject matter--i.e., chronological, sequential steps or whatever.

4. DETERMINE PHYSICAL REQUIREMENTS

A. Will it have a recorded sound track?

B. Will the show be single screen or multi-image?

C. What types of shots will be needed?

1. Are there stock shots available?

2. Does the show require large amounts of art work?

D. Are live models and/or narrators needed?

E. What equipment and supplies will be needed?

F. How much will the show cost to produce?

G. Are there time limits?

5. EVALUATE--AVAILABLE FACILITIES, PERSONNEL, EQUIPMENT, ETC.

At this stage determine the ability to meet the requirements of the show either with readily available in-house sources or with outside sources.

A. Are sufficient funds and time available?

B. Are adequate facilities available? Are specialized locations readily accessible, if needed? What arrangements are necessary?

C. Is the necessary equipment available or can it be borrowed or rented?

D. Are the necessary props obtainable?

E. Can all the art work be done locally?

F. Are the necessary personnel present? Will extra help or outside contracts be necessary?

G. Are music and effects obtainable?

H. Is local talent available?

I. Is copyright clearance necessary for anything?

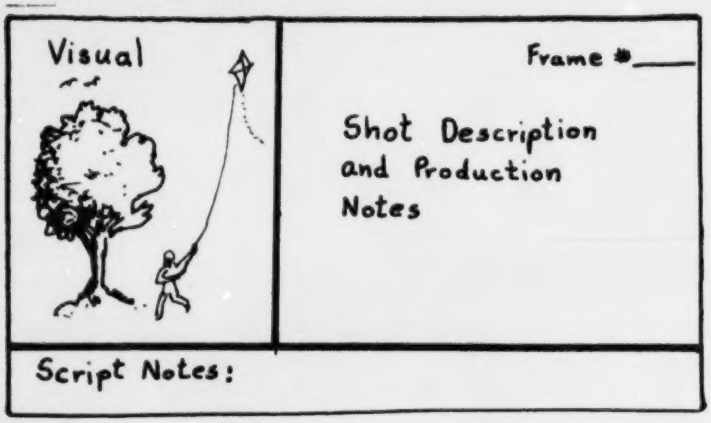
When these questions are considered, it is time to decide whether to go ahead with the project, modify it or scrap it.

PHASE II -- Scripting

A final script is always necessary when making a slide/tape show assuming that there is some dialogue. However, a rough script will usually suffice during production phases and finalization can wait until the slides are being processed and it is time to record.

1. SHOT LIST

Jot down all your ideas on index cards. Each shot or idea should be on a separate card. Set up the cards in the following manner:



2. STORYBOARDING

(If using stock shots -shots on file - these can be used for the storyboard sequence.)

Arrange all the cards in a logical sequence, one the audience can easily follow. During this procedure, check that nothing is omitted and misleading ideas are not included. Storyboarding also allows for checking for visual continuity:

A. Are locations, subjects, etc., logically changed and in an easily followable manner?

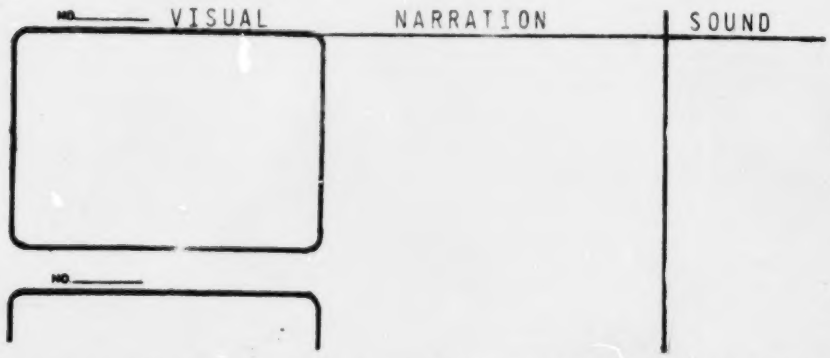
B. Is the direction of screen movement consistent?

C. Do elements within the picture appear and disappear mysteriously?

It might be helpful at this point to have someone else go through the storyboard. This will ensure that a person unfamiliar with the topic can follow the story line smoothly from start to finish.

3. WRITE YOUR SCRIPT

Working from the storyboard, begin the script. Arrange in the following format:



(A multiple image script would allow additional columns for additional screens as well as a column for programming directions.)

When writing, pay particular attention to transitions. Transitions are used to join together the various scenes or parts of the program. Smooth transitions are important in keeping an audience's attention. Obviously, the wording of the script is one way of bridging the gap between scenes. Proper blending of musical selections can tie scenes together by fading from one to another. Also the visual can work through composition or subject matter. Both sound and visual should contribute to the smoothness of the program.

A. Check the script.

1. Do all the slides relate to the objectives?

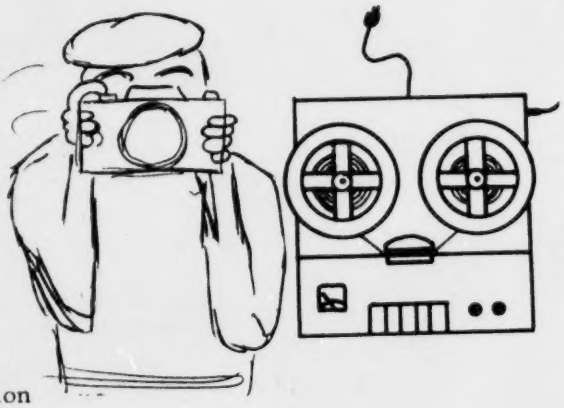
2. Is there continuity in both the visual and in the audio track? Are transitions smooth?

3. Is each slide clear and concise? Does it convey one basic idea?

4. Do the visual and audio portions of the program compliment each other?

5. Are planned titles legible and short enough to be read in the allotted time?

PHASE III -- PRODUCTION



The production phase is dependent upon the first two phases. As important as well exposed slides and a clean tape are to the show, they are meaningless celluloid and mylar if the what, why and how of the program are not decided.

However, poor technical quality can lose an audience in the first minute. Although good equipment is important in producing a quality program, the execution is more important. An effective presentation can be produced with an instamatic camera and a cassette tape recorder. A better program, one which does justice to the script, can be produced if an effort is made to find good equipment.

1. ARRANGE, SCHEDULE AND ORDER:

   Facilities, equipment, staff, talent, graphics, props, music and effects and needed supplies.

   A. Be sure all these elements will be available at the same time. Maintain as much control as possible in case the unexpected happens.

2. PREPARE A SHOOTING SCRIPT

   A. Scout all locations--especially interiors. After scouting the locations prepare a shooting script. This is a listing of shots by locations and explains how the shots should be taken, e.g., close up, low angle, what elements should and should not appear in the picture and any other production suggestions.

3. PREPARE A PRODUCTION SCHEDULE

   Prepare a calendar of deadlines explaining when each part of the production must be completed. Be sure personnel are acquainted with it and understand their responsibilities.

4. BEGIN ART WORK

5. SHOOT YOUR SLIDES

A. Consistent exposure will result in a more professional looking presentation. Metering off a grey card and using a standard film will help give consistent results.

1. Change film only for varying light sources.

2. Try underexposing by ½ stop. This will result in deeper color saturation when projected.

3. Always bracket shots to insure acceptable exposure.

4. Always overshoot. This allows flexibility in editing slides and may provide a new viewpoint as well as needed insurance.

(Numbers 3 and 4 are especially important when shooting in situations not easily duplicated.)

6. RECORD YOUR SOUND TRACK

A. Rehearse and record all narration and/or dialogue. Edit for a clean track.

B. Record all sound effects and/or music. Edit for clean tracks.

C. Mix all tracks onto a master sound track.

D. Duplicate and save the master.

7. EDIT AND SEQUENCE SLIDES

This is the final chance to add, subtract or rearrange the slides. Once slides are sequenced, number them. Place the number in what would be the upper right hand corner of the slide if it were loaded in the tray.

A. Multiple image programming should be done at this time. The effects available and the method of programming will depend upon the system.

8. SYNCHRONIZE SOUND TRACK AND SLIDES

A. Audible slide advance signals may be recorded at the same time as the narration to signal a manual advance.

B. Inaudible slide advance pulses, that automatically advance the slides when the projector and tape recorder are connected with a patch cord can be recorded. These inaudible pulses can also be used to trigger multiple projectors through dissolve units and programmers in any of several predetermined patterns.

PHASE IV - PRESENTATION

A slide/tape program even with a great script can fall on it's face if it is not presented well. The following are some tips for a more effective presentation:

1. use blank slides at the beginning and end of the show. 2 x 2 pieces of cardboard will do, put them in as first and last slides, this will eliminate a glaring white screen.

2. prepare a focus slide.

3. make sure slides are "polished."
   (a) mask slides that need to be masked with opaque tape.
   (b) remount slides when necessary.
   (c) dust all slides before using.

4. provide for "dry run" to insure that each slide is in order.

5. set up equipment prior to the program.
   (a) have projector set so the image is large enough to be seen by the audience farthest away.
   (b) focus the image.
   (c) set the sound speaker where it can be heard by the whole audience.
   (d) set the volume on the recording so it is appropriate.
   (e) make sure the room is darkened adequately.
   (f) make sure the remote control is long enough and placed near the operator if necessary.

A CHECKLIST FOR SLIDE/TAPE PRESENTATION

		POOR				EXCELLENT
GENERAL:						
1.	Is the subject appropriate for a slide/tape presentation?	1	2	3	4	5
2.	Are the objectives clear?	1	2	3	4	5
3.	Are the objectives met?	1	2	3	4	5
4.	Is the audience indentified?	1	2	3	4	5
5.	Is the program appropriate for the audience?	1	2	3	4	5
6.	Is the script clear and concise?	1	2	3	4	5
7.	Is the subject presented in an interesting manner?	1	2	3	4	5
8.	Are the sound track and visuals complimentary?	1	2	3	4	5
9.	Will the program hold the intended audience's attention?	1	2	3	4	5
10.	Overall Rating:	1	2	3	4	5
VISUALS:						
1.	Is the basic message conveyed by the visuals?	1	2	3	4	5
2.	Do the visuals convey the idea intended?	1	2	3	4	5
3.	Is there visual continuity throughout the presentation?	1	2	3	4	5
4.	Are the titles easy to read and pleasing to the eye?	1	2	3	4	5
5.	Do the visuals contain extraneous or misleading materials?	1	2	3	4	5
VISUALS--TECHNICAL EVALUATION:						
1.	Are slides masked as needed?	1	2	3	4	5
2.	Are slides properly exposed?	1	2	3	4	5
3.	Has the image placement on the screen been planned?	1	2	3	4	5
4.	Does the "depth of field" compliment the subject (if applicable)?	1	2	3	4	5
5.	Is the primary subject in sharp focus?	1	2	3	4	5
6.	Is the composition pleasing?	1	2	3	4	5

		POOR				EXCELLENT
SOUND TRACK:						
1.	Is the narration clear (if applicable)?	1	2	3	4	5
2.	Is the music selection appropriate to the subject?	1	2	3	4	5
3.	Is the mix done with little distortion?	1	2	3	4	5
4.	Is the music the correct volume for the narration?	1	2	3	4	5
5.	Is the amount of narration correct, too much, boring, etc?	1	2	3	4	5